

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT 1971

1. Report of Curator, James R. Johnson
2. Staff Changes
3. Report of Associate Curator, Janet G. Moore
4. Report of Assistant Curator for Administration, Dorothy VanLoozen
5. Report of Supervisor, Education Exhibits, Janet L. Mack
6. Report of Supervisor, Young People's Classes, James A. Birch
7. Report of Editor, Education Publications, Adele Z. Silver
8. Report of Audio-Visual Production, Martin Linsey
9. Report of Cleveland Board of Education Teachers, Roland K. Ruhrkraut
10. Comparative Statistical Report of 1970 and 1971

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT 1971

TO: The Director
FROM: James R. Johnson

With the opening of our new Education Wing in February we enjoyed the most eventful year in the history of this department. Special exhibits, new courses, workshops, conferences, publications, audio-visual innovations and expanded university programs were all accommodated and enhanced by the facilities of the new wing. This Marcel Breuer addition, an imposing monument in its own right, gives architectural expression to the basic educational philosophy of this Museum, mainly, that our teaching is related to original works of art in our collections, hence this new wing provides immediate access to galleries and special exhibits, and back and forth to classrooms and library areas. Attendance at adult and university classes has increased from 21,027 to 68,900, and children's attendance from 45,027 to 77,001. Total figures for classes inside and outside the Museum changed from 76,358 in 1970 to 156,379 in 1971. On the basis of our present gallery space and teaching staff, we have already come close to the optimum attendance capacity for our educational program. A substantial increase above the present level would, ironically, impede rather than promote the type of educational activity we are trying to offer.

Art museums throughout the country are attempting to cope with problems of number, mass education, quality in teaching, demands of various sectors

of the population and many other pressures from within and without which are often contradictory and self-defeating. While it would provide an impressive statistic to state that all of Cleveland's two million people attended our exhibits and gallery tours, the number involved would defeat the particular experience an art museum has to offer, especially if many thousands chose to come at the same time. As it is, diversity of interest in our population--with the Cleveland Browns and other attractions far outstripping us--has solved this problem to a certain degree, but we are always looking for more converts to the joys of art and its special rewards.

It is a basic principle of the Education Department to try to be available and professionally helpful to anyone from any area who wishes to come here. Our Museum is free, and a large percentage of our educational events are open to the public, the remainder to Museum members who subscribe at a minimum of fifteen dollars a year. A fundamental problem, however, confronts the museum educator who attempts to teach more than thirty people at one time in the galleries: if there are many more, the audience simply can't see the objects clearly or hear the speaker satisfactorily. Recognizing this fact--and at the same time wishing to reach as many interested people as possible--how have we attempted to deal with this situation?

The ideal objective in art appreciation is the meaningful, even joyous, confrontation between an individual and a work of art. This may be the result of many hours of study, tutelage and preparation, or may be a spontaneous response to a particular work, or perhaps a combination of all these things. In one way or another this department has tried to achieve this objective, rarely with the luxury of a one-to-one teaching

situation, but with educational techniques and materials directed to the individual visitor in the hope that he will sooner or later be self-propelled and sufficiently responsive to enjoy a gallery visit on his own.

In addition to the standard museum repertory of gallery talks, school tours and auditorium lectures, we have given special attention to publication projects and audio-visual orientation. Our educational publications, under the editorship of Adele Silver, have attempted to reach adult visitors and teachers who are not specialists in art history, and thus far Mrs. Silver has written a general Guide to the Galleries, an Introduction to the Art of Indian Asia, and has edited brochures on Introduction to the Art of China by Janet Moore and another on Twentieth Century Art in the Cleveland Museum by Robert Rice, with others in preparation. Janet Mack designed the prize-winning design for the China brochure. While written for the individual spectator, these publications have apparently reached thousands, for many of these brochures were sold out by year's end. A monthly picture-page in the Sunday Magazine Section of the Cleveland Plain Dealer, featuring a single work of art from the Museum, is also widely read, with brief commentary written by Education staff members. To coincide with the opening of the new wing, a new edition of the handbook, The Educational Program of The Cleveland Museum of Art was published, written by Mrs. Silver and the Curator.

Another technique used to orient ~~the~~ the museum visitor is the introductory slide-tape. The new Education Wing has an Audio-Visual Center composed of three audience rooms of varying sizes grouped around a central projection chamber, making it possible to introduce individuals or classes to a wide variety of museum objects. At the present time our

repertory numbers about eighty-five tapes, some designed for children and others for more advanced levels. This Audio-Visual Center has attracted considerable interest, both locally and nationally, and much credit is due to Janet Mack, Martin Linsey and Gordon Stevens for this impressive program.

After the initial festivities of the opening of the new wing, the first reception held for a professional group was the Open House for Teachers, February 10, attended by professionals from schools in the Greater Cleveland area who were introduced to the new educational features of the Breuer wing. An all-day Teachers' Workshop, Focus '71, The Museum and the Schools, followed on April 24. In the fall, an In-Service course, The Museum and the Humanities enrolled 140 teachers from many disciplines for a twelve-week series of lectures and related activities. On the basis of more than fifty years of experience, this department has found that successful use of the Museum by schools depends initially on the interest and advance preparation of the classroom teachers, hence these workshops and In-Service courses have been designed to strengthen this area. For these three related events Nina Gibans served as principal coordinator. Every week during the school year our staff is available for consultations with teachers in planning for school visits. Dorothy VanLoozen and Rita Myers have given much of their time to these valuable conferences.

On November 4 and 5 we were host to a national Conference on Art Museum Education attended by eighty-five heads of education and directors from museums in the United States, Canada and Europe. Sponsored by the Association of Art Museum Directors, this conference was concerned mainly with the increasing importance of education in museums throughout the country, especially with regard to the community, policy making, training, exhibitions, communication, and evaluation. Dr. Lee addressed the plenary session November 4 on "Art Museums and Education" and the Curator served as Conference Chairman.

Supporting the Caravaggio and His Followers exhibition, a survey of this master's work was arranged by Janet Mack for the Education Exhibit area, and two audio-visual tapes, "Caravaggio's Painting in situ," and "The Life of Caravaggio" were planned and narrated by Helen Borowitz, with photographs by Martin Linsey "on location" in Rome and Naples. Ursula Korneitchouk made an excellent tape for the German Nineteenth Century Painting exhibit earlier in the year.

Our new 750 seat Gartner Auditorium provided the setting for the resumption of film programs, concerts, dance recitals and lectures. The summer film series, featuring the classic comedies of Chaplin, Keaton and W. C. Fields, played to overflow audiences, followed by a series in the fall season on Romanticism in the French Film as treated by Renoir, Truffaut and other leading directors. Both series were planned by Edward B. Henning, Curator of Contemporary Art.

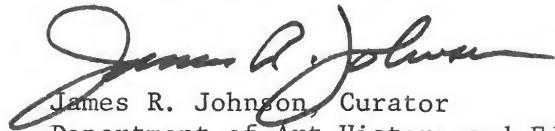
Under the imaginative leadership of James Birch, classes for young people resumed full-scale operation in the new wing, with innovations in teaching techniques for ages four to fifteen, including film sessions, dance, creative writing and music. Vishakha Walker's talents in the Indian classical dance added new dimensions to our classes for children and adults. Mr. Birch and Mrs. VanLoozen conferred with supervisors of the East Cleveland Schools on an extensive program for six elementary grades of the Chambers School which will occupy the first three months of 1972, with classes spending continuous time at the Museum and nearby institutions in a "classroom without walls" experiment which holds considerable interest and promise.

One of the most successful educational programs of the year--and a model of curatorial cooperation--was the series of courses called "Guidelines for Collectors" given in connection with the purchase exhibition "Art for Collectors," and taught by our Museum curators in their respective fields. This was extremely popular with our membership, and proved to be especially helpful for beginning collectors.

The cooperative program in art history with Case Western Reserve University resumed its location in the Museum after an interim of three years during construction, and plans were made to offer a graduate Museum Studies program beginning in September 1972. Two fellowships have been donated by the Kress Foundation to this new undertaking by our two institutions.

It has been a great year, as winegrowers say, with a rich harvest, an active ferment, and high hopes for continued enhancement and enjoyment. Our new wing has given us the physical setting for an expanded and more varied program, but only the exceptional talents of our teaching staff will sustain its quality and distinction, and for these talents the Curator wishes to express his appreciation. A special word of thanks is due to our Associate Curator, Miss Janet Moore, whose assistance was indispensable in planning and carrying out the crowded events of the past year.

Respectfully submitted,



James R. Johnson, Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT 1971

Staff Changes

Celeste Adams--Instructor, began January 18

Shu-wu How--Instructor, began January 1

Denise Parrish--Receptionist, began September 21

Bernice Spink--Secretary, began February 8

Nancy Stillwagon--Receptionist, resigned September 25

James Birch--Supervisor, Young People's Classes, transferred from
part-time Instructor January 1

Ursula Korneitchouk--Instructor, transferred from Secretary January 1

Helen Borowitz--Part-time Instructor, began January 19

Janet Gordon--Part-time Instructor, began January 19; resigned December 15

Tom Hinson--Part-time Instructor, began October 5; resigned December 17

Beatrice Kauffman--Part-time Instructor, resigned June 11

Patricia Little--Part-time Instructor, resigned June 11

Eleanor Vincent--Part-time Instructor, resigned June 11

Ada Abuza--Temporary Part-time Instructor, April 6 to June 10

Donna Eskew--Temporary Assistant, April 1 to June 10

Arthur Jones--Temporary Part-time Instructor, July 6 to August 6

Gordon Stevens--Audio-Visual Technician, from part time to full time Jan. 1

Harold Hazelhurst--Technical Assistant, transferred to Education Dept. Jan. 1

Ed Martin--Technical Assistant, transferred to Education Department Jan. 1

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Janet G. Moore, Associate Curator and Supervisor
for Adult Groups
SUBJECT: Annual Report, 1971

The event of 1971 was the opening of the Education Wing. The theme for the next eleven months was how to make the best use of the splendid new facilities.

One emphasis has been directed to elementary and secondary school teachers. There were four main aspects of this effort:

- 1) The Open House for Teachers to acquaint them with the new facilities on February 10 (Registration for the Workshop was initiated here).
- 2) A Workshop: Focus '71, The Museum and the Schools on Saturday, April 24. This involved all members of the Department, including the Curator, the Director of the Museum, who moderated a panel, and various outside specialists. This lively program in the new building brought enthusiastic response. Registration for the fall in-service course began here.

- 3) The Museum and the Humanities, an in-service course for teachers in elementary and secondary schools (see attached outline). Planning and details of this course and of the workshop were coordinated by Nina Gibans, the result of conferences with a committee of area teachers, the Curator and Education staff. Mrs. Gibans' foresight and energy were central to the success of this project, so warmly received by the capacity audience of 140 teachers for whom we had space in the program.
- 4) Brochures and A-V tapes, a related service to teachers, will be reported by Mrs. Silver and Miss Mack respectively.

In connection with the Museum calendars, the undersigned continued to plan for members' courses. Seventeen courses were taught by our Education staff and one by Edmund Pillsbury, Ford Foundation Fellow. The College Club of Cleveland, the Lakewood College Club and the Women's City Club continued to come for special classes organized along the lines of members' courses, the only innovation being that the Fine Arts Group of the Women's City Club agreed to pay a fee of \$100.00 per semester, a practice that will be extended to other groups in 1972.

Approximately fifty different colleges and universities in this country and Canada scheduled visits for students. Peak months for adult groups, clubs, churches, colleges, conventions, etc., were March, May and November.

May: 36 adult groups led by staff
 38 adult groups self-guided

November: 30 adult groups led by staff
 45 adult groups self-guided

Over 200 adult groups were led by the Education staff; 244 adult groups registered for self-guided visits with our office. Others registered in the North Lobby as they came in "unscheduled".

The process of scheduling adult and school classes has nearly swamped two secretaries, Mrs. Spink and Mrs. Rubin, whose patience and tact in dealing with membership and the general public deserve the highest praise.

Along with participation in the in-service course, the undersigned was responsible for some of the detail in connection with the November Education Conference. When asked what he was doing that was new and different at the Metropolitan, Harry Parker replied -- glancing around at the new building -- "I'll tell you what we are doing, we are dying of envy."

The students' room in the new wing, where school children can come for their bag lunches, also provided a pleasant luncheon setting for such groups as the Cosmopolitan Club of New York, the Friends of Princeton University, the Royal Ontario Museum, and for a buffet dinner for the Education Conference delegates.

Respectfully submitted,


Janet G. Moore, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

IN-SERVICE COURSE FOR TEACHERS, FALL 1971

THE MUSEUM and the HUMANITIES

An in-service course for teachers of all grade levels and disciplines, elementary through high school, presented by the Curator and staff of the Museum's Department of Art History and Education.

Ten Wednesdays beginning October 6, 1971 (with the exception of November 24), 4:30-6:30 p.m. One hour of lecture followed by one hour of discussion and gallery visits. All sessions will be held at the Museum.

Three Saturdays, 9:00-11:00 a.m., October 16, November 13, and December 4. Teaching demonstrations with children.

Required: Attendance at all Wednesday sessions, and two out of three Saturday sessions, and a notebook of observations. Certificates on completion of the course will be provided by the Museum.

Credit: This course is designed to fulfill the requirements of most school systems for a two-point credit in-service course. However, it is important to note that teachers will have to make specific arrangements in advance with their own school systems in order to receive individual credit.

Cost: \$25.00. Please make check payable to the Cleveland Museum of Art and enclose with registration.

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

THE MUSEUM AND THE HUMANITIES

OUTLINE OF IN-SERVICE COURSE FOR TEACHERS, FALL 1971

Wednesdays 4:30-6:30 p.m.

October 6	The Language of the Visual Arts	Janet G. Moore
October 13	The Museum and the Humanities: Five Meetings	
October 20	1. Ancient and Medieval Art	James R. Johnson
October 27	2. American Art	Adele Z. Silver
	3. African Art for American Students	Evelyn Mitchell Roland Ruhrkraut Alex Saulsberry
November 3	4. Far Eastern Studies	Janet G. Moore
November 10	5. Contemporary Art	James A. Birch Jay Hoffman
	Interrelations in the Arts: Three Meetings	
November 17	1. Art and Music	James R. Johnson
December 1	2. Art, Movement and the Dance	Nina Gibans, Coordinator Barbara Beach, Dancer
December 8	3. Art and Literature	Nina Gibans
December 15	Address and Open Forum	Dr. Charles R. Keller, Williamstown, Mass.

Saturdays Teaching Demonstrations with children 9:00-11:00 a.m.
(Two out of three sessions)

October 16	Students as Film Makers	Leader to be announced
November 13	The Studio Experience	Leader to be announced
December 4	Art, Movement and the Dance	Leader to be announced

THE CLEVELAND MUSEUM OF ART

DEPARTMENT OF ART HISTORY AND EDUCATION

TO: Curator of Education

FROM: Dorothy VanLoozen

SUBJECT: Annual Report, Suburban Public, Private and Independent Schools, 1971

STAFF: February through May the allotted time (for teaching school groups and adults and working on special projects) was:

Miss Celeste Adams	5 days per week
Mrs. Helen Borowitz	2 days per week
Mrs. Nina Gibans	4 days per week
Miss Janet Gordon	3 days per week
Mr. Jay Hoffman	5 days per week
Mrs. Beatrice Kauffman	1 day per week
Mrs. Ursula Korneitchouk	5 days per week
Mrs. Patricia Little	3 days per week
Mrs. Evelyn Mitchell	1 day per week
Mrs. Rita Myers	5 days per week
*Miss Eleanor Vincent	4 days per week
Mrs. Vishakha Walker	4 days per week
Miss Linda Wilson	2 days per week

Also:

Mrs. Mazie Abuza returned	2 days per week (April and May)
Mr. Paul How	5 days per week (occasional classes on "China")
Miss Donna Eskew assisted	4 days per week April 1 - June 10

June 15 through August the full-time staff alternated time for vacations and many were assigned regular summer classes for children or adults.

Mr. Arthur Jones was here	4 days per week July 6-August 6 for miscellaneous school groups
Miss Linda Wilson	2 days per week (four mornings) usually assisting Mrs. Walker with a dance group

*Miss Vincent was ill from March 2 - 23. From March 23 - April 16 she was assigned not more than one class per day and her time was very irregular.

STAFF: From October through December the time was:

Miss Celeste Adams	5 days per week
Mr. James Birch	2 days per week
Mrs. Nina Gibans	4 days per week
Miss Janet Gordon	4 days per week
Mr. Tom Hinson	2 days per week
Mr. Jay Hoffman	5 days per week
Mr. Paul How	5 days per week (occasional classes on "China")
Mrs. Ursula Korneitchouk	5 days per week
Mrs. Evelyn Mitchell	1 day per week (adult members class only)
Mrs. Rita Myers	5 days per week
Mrs. Vishakha Walker	4 days per week
Miss Linda Wilson	2 days per week (four mornings)

SCHOOLS,
GENERAL

In February we averaged eight morning classes starting at 10 a.m. (six suburban or independent and two Cleveland Public) . Checking was extremely difficult since the weather was bad and everyone had wraps. We usually opened classrooms C and D for younger classes. Also, we re-arranged the racks in the checkroom and substituted hooks for hangers. Two school systems who come quite regularly -- Shaker and Willoughby-Eastlake -- agreed to leave wraps on the bus, which released space for four other classes.

By March Museum instructors were meeting eleven to thirteen school classes per morning so we had to discontinue checking for self-guided groups.

By mid-May we often had as many as 40 - 50 classes per day, with 47 separate entries on the daily schedule and an attendance of 1200-1500. Several times we had 27 classes just in the morning with an attendance of 480-500. Fortunately, we did not usually check wraps at this time

of year and the new North Lobby is an excellent place for meeting and expediting many groups. We were glad when the South Road was closed because all spring, in spite of class confirmations and area maps sent, we often had as many as four classes per morning come to the South Door.

For the fall semester we revised "Information for Schools". See attached sheet #1 and note that we request classes to leave coats, etc., in buses whenever possible. We also revised (slightly) "Museum visits for School Classes" (#2) and made plans for the use of the Students Rooms where milk is available for purchase if ordered in advance. The attached Area Map (#3) is sent to all classes except very near schools and the Cleveland Museum of Art Gallery Map (#4) is sent to all self-guided groups with special subject interests marked.

CLEVELAND
HEIGHTS

For the spring semester, February-June, we had 84 classes come to the Museum from Cleveland Heights. Sixty-nine were Museum conducted and 15 were self-guided. These classes came from the Senior High, four Junior High schools and ten elementary schools. Milliken elementary sent no classes. The most rewarding groups came from the Senior High for a series on French Art. These students are in a group called FLES and have studied French since the fourth grade.

We would have liked more classes from Cleveland Heights and contemplated contacting individual teachers about a series for the fall semester. But, by this time, a levy had failed and all extra-curricular activities were curtailed. Therefore, our only contacts with Cleveland Heights in the

fall were:

Monticello Junior High -	Consultation re a program for the Music Department
Heights High -	Two groups for "Human Image in Art" one group for "Japanese Art" (a Japanese poetry class)
Noble Elementary - 6th grade	One group for "Chinese Art" The parents drove and all stayed for lunch in the Students Room.

SHAKER
HEIGHTS

During the spring semester the seven elementary art teachers continued to come to the Museum every Friday afternoon. They arrange dates for class visits with us and plan advance preparation and follow up work for each Museum trip. For the fall semester these teachers were only permitted to come to the Museum on the first Friday afternoon of each month.

The increase in the number of classes after the opening of the new Education Wing in February 1971 is typical of most school systems:

Sept. - Dec., 1970 there were 27 classes Museum conducted	7 self-guided
Feb. - June, 1971 there were 64 classes Museum conducted	24 self-guided
Sept. - Dec., 1971 there were 48 classes Museum conducted	2 self-guided

We cannot provide instructors for more than approximately 300 classes per school year but, since Shaker would like to send additional groups, we are currently working with a group of teachers, especially from Lomond and Sussex who will self-guide many groups already scheduled for the second semester of 1971-72.

WILLOUGHBY-
EASTLAKE

The elementary program is planned with Uarda Overbaugh, elementary art consultant. She gives a slide introduction to each class before the Museum visit, using slides chosen by the Museum instructors and duplicated for Willoughby-Eastlake by Martin Linsey. For the school year 1971-72

we assigned dates for 46 classes from Grade 6 for "Ancient-Medieval".

We were prepared to assign dates for all 5th grade classes also but, since 48 teachers from Grades 1 through 6 requested special lessons from subjects suggested in "Museum Visits for School Classes" we used the 5th grade quota for these groups. Especially popular subjects are "Animals in Art" and "The Human Image in Art".

The senior high schools, Willoughby South and Willoughby North come as often as we can take them, especially for language background and humanities. They also send many self-guided groups with the students working on individual reports and/or questionnaires.

MAYFIELD

Plans for the elementary program are made with Mrs. Graesel, principal of Gates Mills School. She, or one of the two art teachers, gives each class a slide introduction before the Museum visit. In the spring semester all 3rd grades came for American Art and 5th grades came for the Classical Art, a total of 36 dates, 72 classes.

In the fall of 1971 we suggested a slight change of subject matter:

3rd grades - American Scene
5th grades - Ancient Civilizations

Also, for each trip Mayfield agreed to send one 3rd grade and one 5th grade, which makes it easier in the galleries (i.e. only one class for one subject).

PARMA

Parma is an enormous school system and we have more senior high school classes from there than from all other systems combined! Students come from three senior high schools: Normandy, Parma and Valley Forge. They come for humanities, special exhibits (they pay) and special subjects such as "Mythology in Art". We particularly enjoy the art seminar students who are seniors with a B^A average but all groups are always given advance preparation. The entire Parma program is coordinated with Joe Charnigo, Director of Art. Although the emphasis is placed on senior high students we also take junior high and elementary school classes, but only if they are working on a special project and have approval of Mr. Charnigo. This is necessary because it avoids using the Parma quota for teachers who merely want to make a field trip. Many groups come "self guided" even on Saturday and Sunday.

EAST
CLEVELAND

For many years we have conducted series of lectures for Shaw High School language classes. For French 3rd and 4th year students:

1. French Medieval and Renaissance Art, including tape, "Dijon Mourners"
2. French 18th Century Art, including tape, "Rococo"
3. French 19th Century Art, including tape, "Three paintings of Cezanne"

For Spanish 3rd and 4th year students:

1. Spanish Painting, including tape, "The Holy House of Nazareth"
2. Moorish Influence on Spanish Art, including slide introduction
3. Pre-Columbian Art, including tape, "Pre-Columbian Art"

Elementary classes from East Cleveland concentrate mainly on 6th grades for "African Art" and send as many groups as we can handle. However, on June 2 the first of many meetings was held at the Museum to begin planning a project for 1972. This will be a pilot program to experiment with an extended school year (11 months). Chambers school is the participant and the plan involves 12 classes, 300 students (2 classes each for grades 1 through 6). In addition to many committee meetings we held an all day workshop at the Museum on October 26 for the 16 Chambers School teachers who will be involved in this special project. The school classes will meet at the Museum January, February and March of 1972 with morning activities alternating between studio and gallery. There will be two classes from the same grade meeting here for a week at a time. Both groups will have lunch in our Students Room and then walk to the Natural History Museum for afternoon classes.

OTHER
SUBURBS

WARRENSVILLE sends Senior high humanities students to the Museum each semester, especially for Oriental. As always, classes lack discipline and are difficult to conduct.

SOUTH EUCLID-LYNDHURST elementary classes are always scheduled through the school secretary depending on when a bus is available. This is not satisfactory for us since it usually requires one or more calls to the classroom teacher in order to plan subject matter. Brush Senior High School is very satisfactorily planned with Fred Biehle, art teacher (a former Cleveland Museum of Art staff member). He frequently "self guides" classes when Museum instructors are not available and puts emphasis on Art and/or Humanities.

MAPLE HEIGHTS sends especially upper elementary for social studies background.

LAKEWOOD has no school buses so classes do not come on a regular basis. However, they are welcome whenever they do come because they are usually well-prepared and well behaved, elementary through senior high.

GARFIELD HEIGHTS sends especially elementary for "Many Ways of Seeing" or "Image of Man".

CUYAHOGA HEIGHTS, a small suburb, has very good students and we are pleased that they come from elementary through senior high

ORANGE puts the emphasis on senior high humanities for Oriental Art. In the spring semester six classes come for "Chinese Art".*

ROCKY RIVER is another suburb with exceptionally nice students. The junior high sends six to eight classes per semester for Oriental Art.

EUCLID emphasizes social studies background, especially Medieval for sixth grade. The junior high also emphasizes social studies but they do send language classes as well, especially French and German. The senior high emphasizes humanities classes for comparative cultures and also sends frequent "self-guided" art classes conducted by two former Cleveland Museum of Art staff members -- Mr. Vollman and Miss Arraca.

*In the fall the same six groups came for "Indian Art."

CHARDON sends a great many classes from the middle school for "Renaissance". The senior high comes for humanities.

FAIRVIEW PARK prefers to send the senior high school for humanities, comparative cultures and social studies background. There are also some language classes.

BEACHWOOD assigns most trips to the middle school, especially for humanities groups studying "The Concept of Man".

BEDFORD has eight elementary art teachers who set up the program to include most or all 3rd grade classes for "Introduction to Cleveland Museum of Art" and 6th grade classes for "Impressionism".

BRATENAHL has a new senior high and we had several consultations with the teachers re "Services of the Cleveland Museum of Art".

OUT OF
TOWN

PAINESVILLE elementary classes are arranged with Mrs. Ann West, art supervisor. Each year all 5th grade classes (approximately 10) come to the Museum in May for Ancient-Medieval with a Museum instructor. Following this Mrs. West "self guides" through Contemporary Art and/or May Show. The two senior high schools, Riverside and Harvey, come quite frequently for Oriental, social studies and world literature background.

LORAIN sends a great many classes for social studies background and is making frequent use of our Students Room..

VERMILLION likes to bring 120 students at a time to spend the day in Cleveland. We frequently take 60 (two classes) in the morning and another 60 in the afternoon with the groups alternating with other museums. All use our Students Room for lunch and seem to enjoy it.

BEREA sends elementary, Junior high and senior high especially for literature and art. They are good groups, well prepared.

WEST GEAUGA sends especially the senior high for art, humanities and social studies.

MENTOR sends especially 6th grade for social studies background -- Ancient-Medieval.

BRECKSVILLE, KENT, AURORA, CUYAHOGA FALLS AND YOUNGSTOWN all emphasize senior high trips, especially for humanities or world literature background.

ELYRIA had an all day workshop at the Museum on October 29 for all of the art teachers -- 18. Several classes for 1972, especially elementary, are scheduled as a result.

OUT OF STATE The following come once or twice each school year:

PENNSYLVANIA COCHRANTON Senior High, McDowell Senior High from ERIE, EDINBORO Elementary UNION CITY Senior High, Iroquois Senior High from ERIE, and ALBION Senior High.

NEW YORK BEMUS POINT Senior High art classes come each semester.

KENTUCKY LOUISVILLE sends a senior high class each year.

CATHOLIC

Catholic schools of the Diocese of Cleveland, which includes eight counties, is the second largest school system in Ohio (Cleveland is the largest). Although these schools do not have buses their attendance at the Museum is steadily increasing. On many days Catholic classes account for one-fourth to one-third of the total number scheduled. On June 1, 1971 there were 11 Catholic School classes and 22 from public schools. Transportation is by car pools or chartered buses. St. Paschal Baylon rents a bus with a large sign, "Bureau of Jewish Education" painted on the side! Other elementary schools who come frequently are: Gesu, St. Felicitas, St. Catherine, St. Jerome, St. Ann, St. Edward, Holy Trinity, St. Philomena, St. James (Lakewood) St. Therese and St. Benedict.

Secondary schools come for a variety of projects. Cathedral Latin sends classes regularly, as well as boys who come in groups of three or four to work on special assignments. Villa Angela (girls) is especially interested in "Comparative Religions". Beaumont assigned five girls to the Museum for an independent research project dealing with career planning. These girls were exploring the possibility of museum work. Beaumont sends classes for social studies, humanities, language and art. This fall Mrs. VanLoozen helped Sr. M. Afra plan a Spanish Festival including a classical guitarist and dancers from Colombia. For the 2nd semester we have planned a program at the Museum for 58 Spanish II students who will participate in a series of three visits. They will have ^{preparatory} and follow-up work.

Ursuline Academy of the Sacred Heart (girls) comes in connection with humanities studies as does St. Ignatius (boys). Magnificat High School (girls) sends the Religious classes for Christian Art and Central Catholic emphasizes the aesthetics approach to art appreciation (i.e. line or color or texture or space). We have had a few combined trips from Glen Oaks (girls) and Gilmour (boys).

Colleges in the area come regularly. Ursuline emphasizes home economics and has a series of three or four lectures each year dealing with tapestries, embroidery, costume and furniture. St. John usually sends teacher training students. Notre Dame invited us to participate in a workshop at the college: Celeste Adams represented the Museum. John Carroll classes are usually taught by two former Museum staff members -- Roger Welchans and Bob Getscher.

CATHOLIC
OUT OF TOWN

Regular visitors from out of town are: St. Joseph, ASHTABULA, St. Peters, MANSFIELD, St. Joseph, STRONGSVILLE, St. Joseph, MASSILLION, and St. Mary and St. Jude, ELYRIA.

St. Mary's High School comes frequently from AKRON and Lake Catholic High from MENTOR. LORAIN Catholic High classes included the winning team from the TV Show, "Academic Challenge". We were almost afraid to address such intellectuals but they proved to be very human!

CATHOLIC
OUT OF STATE

From ERIE, Pennsylvania we have an annual visit from Villa Maria Academy. Each year they send the entire sophomore class and we take them in four groups of 50 each with two Museum instructors each time for a total of 190-200 girls. Another school of the same name, Villa Maria, sends

high school girls for social studies background. This school is located at VILLA MARIA, Pennsylvania not far from the state line. From BUFFALO New York we have boys and girls from Archbishop Carroll High School.

INDEPENDENT
SCHOOLS

Laurel continues to send groups from all grades. We especially welcome senior high art and humanities groups arranged with Mrs. Helen Biehle. Hathaway Brown classes are usually planned with the art teachers: Mrs. Helen Herrick, elementary and Mrs. Frances Barr, secondary. Hawken classes are arranged by Mrs. Penny Buchanan and in the fall we taught a series on Comparative Cultures. University School comes only occasionally to the Museum, usually without any advance notice. Western Reserve Academy (Hudson) comes frequently and is well prepared, as is Chapel Hill Christian School from Cuyahoga Falls and Sewickly Academy from SEWICKLY, Pennsylvania.

SUMMER
GROUPS

As in other years we had a miscellaneous assortment of summer groups, which came to the Museum on an irregular and haphazard series of trips. Some days we had as many as 13 groups in addition to our regular summer class program. The most rewarding classes came from regular school summer programs, especially those from North Olmsted and South Euclid.

Field Service groups of Foreign Students were also rewarding. Girl Scout groups working on merit badges were more organized than usual, but the so-called "enrichment groups" from Cleveland Public Schools seemed to be merely seeking a way of keeping the students occupied (especially on rainy days!) An extremely unpleasant group of high school students

called "Group 66" came from Baldwin Wallace College. The leader was especially difficult and there was actually no reason for their coming to the Museum. The correspondence regarding this group is in the Education Department file and it is hoped we will not have to repeat this so-called "program".

UNIVERSITY
CIRCLE

"University Circle Community Education" looks impressive on paper. There are trips from seven schools in the area to cultural institutions. These classes are difficult to arrange and hard to teach since we have little or no advance notice and the students have no special preparation for the trip.

COLLEGE
CLUB

Mrs. VanLoozen continues to plan the College Club program. The women meet at the Museum the first Thursday morning from October through May with an average attendance of 35. Programs 1971 were:

- January - Special Exhibition, "German 19th Century Painting"
- February - Special Exhibition, "Color and Field: 1890-1970" and tour of new Education Wing
- March - Buddhist and Hindu Sculpture, including Indian Dance by Vishacka Walker
- April - At College Club, "Fabulous Faberge'
- May - Special Exhibition, "The May Show"
- October - Pre-Columbian Art
- November - Special Exhibition, "Caravaggio and His Followers"
- December - "The Christmas Story in Italian Art" including slides of Cleveland Museum of Art objects, followed by gallery visit.

DOCENTS

In addition to many visitors from out of town and out of country, we had several meetings with docents from other museums:

Taft Museum - Cincinnati, Ohio
Columbus Ohio Museum
Speed Museum, Louisville, Kentucky
Toledo Ohio Museum

The docents were especially studying our school-museum program as was Mr. Andrew Oliver, Rockefeller Foundation, who came to Cleveland one day before the Education Conference to observe classes.

Respectfully submitted,

Dorothy Van Loozen

(Mrs.) Dorothy VanLoozen
Assistant Curator for Administration
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD / CLEVELAND, OHIO 44106 / 421-7340

INFORMATION FOR SCHOOLS

We welcome your visit and are happy that you are able to bring your school group to the Museum. We hope that the following information will help to make your visit pleasant and rewarding.

Time

The Museum opens at 10 a.m. Tuesday through Friday, and at 9 a.m. on Saturday. Classes conducted by a Museum instructor last about one hour. If your schedule allows you to spend extra time in the Museum, or if you are on a self-guided visit, we ask that you remind your students to be courteous and quiet so that other visitors or classes in the galleries will not be disturbed.

Bus Parking

If your group will arrive by bus, the driver should leave you at the *North Entrance* (the door to the Education Wing), then park on a nearby street, and return to the North Entrance to pick up his passengers. Establish a definite meeting time with the driver for your return trip.

Checking

Since checking space is limited classes should leave coats, boots, etc. in bus whenever possible.

Class Size and Discipline

Each class must be accompanied by a teacher who will remain with the group in the Museum. The maximum size of a class to be conducted by a Museum instructor is thirty. Groups that will be self-guided must provide one adult (teacher, assistant, or parent) for every twenty students. The Museum requests that the adults accompanying each class take every precaution to control the conduct of the class. Touching art objects, running, chewing gum, smoking, and causing disturbances are naturally forbidden at all times to all visitors. Students are not allowed to use the elevators.

Students' Room

Lunch facilities for school groups are extremely limited. Arrangements must be made in advance with the Education Department. The school teacher is responsible for maintaining an orderly atmosphere in the Students' Room. Milk will be available for purchase, only if ordered in advance.

Audio-Visual Programs

If you wish to include a slide-tape program in your visit, please call the Department of Art History and Education, well in advance of your visit. A list of available programs can be obtained at the Department offices.

Consultations with Staff Members

Instructors will be available for consultation on Wednesday afternoons from 3:30 to 5:00 at the Department of Art History and Education to help teachers and group leaders who plan to conduct their own classes in the Museum. Brochures are available on different aspects of the Museum collections.

The Slide Library

Regulations concerning the use of the slide collection are posted in the slide library. In general, they allow teachers to select and borrow a limited number of slides, without charge, for educational use. High school students are not permitted in the slide room; college students may use the slide room only on specific occasions with the written permission of their instructor. The slide library is open Tuesday through Friday from 10 a.m. to 5:45 p.m., and Saturday from 9 a.m. to 4:45 p.m. The slide library is closed on Sunday and Monday.

Brochures**THE CLEVELAND MUSEUM OF ART**

Department of Art History and Education

**Sales Desk**

Brochures on the art of various cultures are being prepared for the use of teachers. Inquiries may be made at the Department of Art History and Education or at the Sales Desk.

Catalogues, brochures, color prints, post cards, Christmas cards, *Bulletins*, books and framed reproductions are for sale at the desk near the North Lobby. A list will be mailed on request.

MUSEUM VISITS FOR SCHOOL CLASSES

1971-1972

Topics for Museum visits may be selected from the five groups of subjects listed in this folder. The Museum teachers will adapt the talks to suit various age levels but it is suggested that primary grades choose subjects from those starred.*

I. GENERAL TOPICS

- * Introduction to an Art Museum
- * Many Ways of Seeing
- * Materials of the Artist
- Visual Experiences—line, space, shape, color, texture, pattern
- The Image of Man
- Myths and Stories in Art
- * In Search of Animals
- The Work of Individual Artists
- Introduction to the Oriental Galleries

Museum Membership

Annual membership is \$15.00 per person. Membership gives you a subscription to the Illustrated *Bulletin* published by the Museum, a monthly Calendar of Events, special concerts, lectures, and art films, and many other privileges.

THE CLEVELAND MUSEUM OF ART
11150 East Boulevard
Cleveland, Ohio 44106

II. Major Collections

The Museum Staff also offers talks on:
Painting, Sculpture, Decorative Arts, Prints, Drawings, Textiles

III. Related Studies

Lectures related to studies in language, literature, music, social studies, and history may be arranged upon advance request. Effort will be made to relate the Museum collections to subjects studied, but the Museum visit will naturally be concerned with the special qualities of original works of art.

IV. Survey of historical periods and styles—Classical, Medieval, Renaissance, African, Near Eastern, Oriental, 20th Century, etc.

It is expected that classes requesting such a survey will be studying that field and will be prepared for their Museum tour.

V. Other Approaches

Classical Art and its Influences
A Study of One or Two Objects in the Museum
Eastern and Western Art: Some Comparisons
Art and Religion
Art Today
Recent Accessions
Special Exhibitions

Audio-Visual Tapes

Color slides are accompanied by explanatory narrative tapes by members of the staff. The talks are free of charge and are designed to acquaint the visitor more intimately with works of art in the Museum collections.

When slide tapes appropriate to a class visit are available the Museum instructor may choose to include these as a part of the class lesson.

Museum facilities available to teachers:

Art Library

The Art Library is open to members and for reference or research. Books and magazines do not circulate. The Library is open from 10 a.m. to 5:45 p.m. on Tuesday, Thursday and Friday; from 10 a.m. to 9:45 p.m. on Wednesday; from 9 a.m. to 4:45 p.m. on Saturday; and from 2 p.m. to 5:45 on Sunday except during Case Western Reserve University recess. The Museum and Library are closed on Monday.

Slide Library

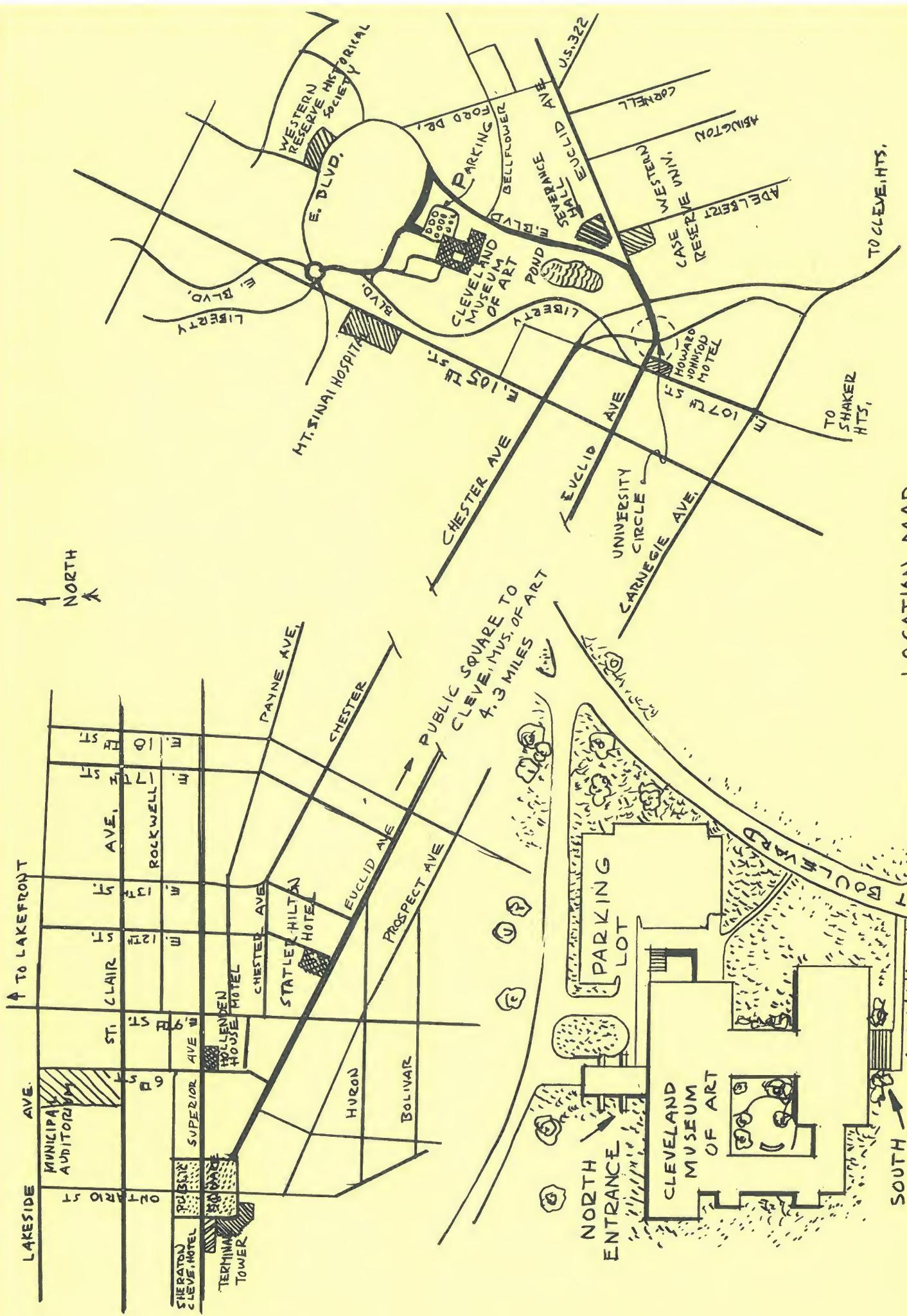
Slides may be borrowed without charge for educational use. Teachers may select and borrow slides. Students are not permitted to use the slide room.

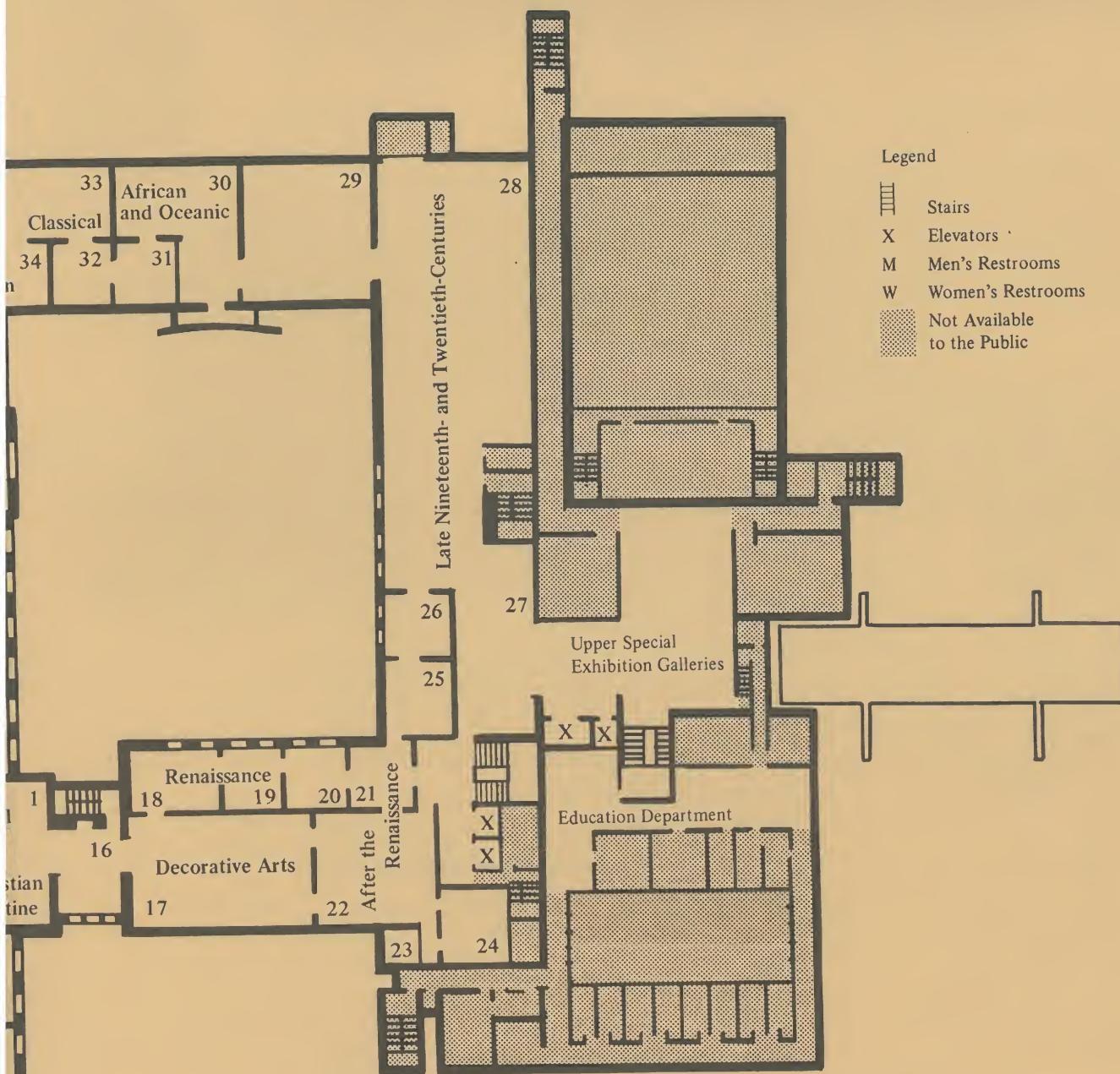
Tuesday-Friday:	10:00 - 5:45
Saturday:	9:00 - 4:45

井 3

מל. 71

LOCATION MAP
CLEVELAND MUSEUM OF ART





Gallery Level

THE CLEVELAND MUSEUM OF ART

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Janet L. Mack
SUBJECT: 1971 Annual Report

With the opening of the new wing there was again a need for Education Department exhibits. The new area, being much larger, requires a somewhat different type of exhibition than was formerly prepared.

The opening exhibit featured photographs of the Education Department in action. Another section displayed photographs from the Audio-Visual tapes, and the hall area was used for photographs taken by Mr. Martin Linsey showing the construction of the new wing.

In June the Textile Arts Club Annual Exhibit was installed by Mr. William Ward in the Education Exhibit area for a period of three weeks. This was followed by a showing of contemporary prints selected from the collection in the Extension Exhibitions Department.

The final exhibit for the year was a group of large photographs showing some of Caravaggio's greatest works. These were accompanied by small photographs taken by Mr. Linsey of the churches in which these paintings are located.

Twice during the year cases were installed for special display of objects to be studied by Dr. Johnson's classes. And for several occasions exhibit material was set up in classrooms for decoration and study.

The Audio-Visual program has proved to be very popular throughout the year. Programs have been requested regularly for classes and the daily showings have been well attended. Numerous special visitors have spent a day or two studying our taped programs and learning how they are produced.

The increased activities of the Education Department greatly curtailed the production of new tapes; however, ten programs were completed as follows:

May Show - Edward B. Henning

Quality, Space and Tradition - Christopher Johnstone

The Arts of Early America - Celeste Adams

Orpheus - Eleanor Vincent

Mudras, Hand Gestures in Indian Sculpture - Vishakha Walker

Caravaggio, Paintings in Situ - Helen Borowitz

The Life of Caravaggio - Helen Borowitz

An Introduction to Color - David Kelly

The Nativity - Celeste Adams

Creative Writing - Nina Gibans

Mr. Gordon Stevens has also remade a number of tapes, recorded music for classes, recorded special lectures and worked on film programs.

The numerous problems involved in setting up Audio-Visual equipment have been handled by Mr. Stevens. The three Audio-Visual rooms are now in working order, although some changes are anticipated. Both the Lecture Hall and Recital Hall are set up, and although programs are being shown in the Auditorium there is still considerable work to be done there in setting up the equipment.

The two utility men assigned to the Education Department, Mr. Harold Hazelhurst and Mr. Edwin Martin have assisted Mr. Stevens in this work.

Both have served as projectionists, and in setting up classrooms. Mr. Martin has also had the special work of installing exhibits for Miss Mack. When time has permitted he has also repaired furniture, added glides to tables, and built storage partitions in the exhibit workroom.

Miss Mack has also worked with Mrs. Silver in producing the Education brochures. The Arts of India, China, and Contemporary Arts have been selling well at the Sales Desk. Miss Mack also designed the Audio-Visual brochure, the cover for the Guide to the Galleries, the cover for The Arts of America which is soon to be printed, and covers for the future publications on Arts of Japan, Arms and Armor, and African and Oceanic Art.

The classroom level has been a very busy area. The access of classrooms close to the main entrance is very good. Much of the activity involved with classes is thus concentrated in the lower level, leaving the rest of the Museum comparatively undisturbed. A year has passed in the new wing and, viewed from the lower level, it has been a very busy and successful one.

Respectfully submitted,



Janet L. Mack
Supervisor, Education Exhibits

THE CLEVELAND MUSEUM OF ART
DEPARTMENT OF ART HISTORY AND EDUCATION

TO: The Curator of Education
FROM: James A. Birch, Supervisor, Young People's Classes, Department of Art History and Education
SUBJECT: Annual Report, 1971

On February 13, 1971, our enlarged Saturday program for young people began. Registration was one week before on February 6th.

Classes held in Galleries & Studios were reinstated with special interest towards two or three dimensional design. A mixed media workshop was offered for teenagers.

New classes offered were:

Environmental Art for ages 10 - 12.

Introduction to the Oriental Galleries for children ages 6 and 7 with their parents.

Meet the Artist (this class was under-enrolled and therefore cancelled).

Filmmaking in the Museum and Young Gallery Masters were continued from the Fall semester.

Although enrollment on certain age levels was below capacity, the younger ages filled easily and several studio classes were opened in the afternoon.

Classes ended on May 15th with an informal open house for parents.

Summer Session. An enlarged program during the week began on June 22nd and ran Tuesday through Friday until July 30th.

New classes offered in the morning were:

Filmmaking with Helen Henley, a class in animated film for 10 - 12 year-olds.

Painting with Yarn and Cloth for ages 10 - 12.

Mini-Masters, a highly successful art class for five-year-olds.

Photography Workshop, one class for ages 10 - 12 and one class for ages 13 - 15, each class being held two days per week.

Workers in Clay for 6 and 7 year-olds.

New classes offered in the afternoon were:

Dance Drama based on folk dances of India for 9 - 11 year-olds.

Crafts Workshop for ages 6 - 9.

Puppet Workshop for 6 and 7 year-olds.

Marionette Workshop for 10 - 12 year-olds.

Printmaking for 12 - 14 year-olds.

Relating the Arts and Greek Theatre both for 14 - 16 year-olds were cancelled due to underenrollment.

Environmental Art, Creative Writing, and Filmmaking in the Museum Galleries were continued from previous semesters.

The outdoor painting and drawing classes were reinstated in the morning on a four day per week basis.

Enrollment in the classes was good and attendance remained surprisingly high throughout the six weeks giving our best test of the session's success.

The Fall Semester began on September 25th and ended December 11th, 1971. Registration for members only was instituted on September 9th and 10th and September 11th was for non-members.

New classes offered were:

Mini-Masters including four-year-olds.

The Object Transformed for 13 - 15 year-olds.

Painting Class for Teenagers in the afternoon.

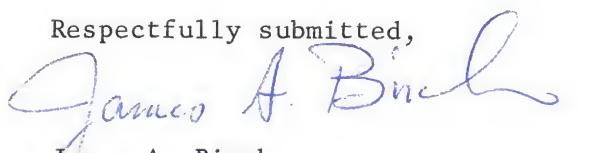
A general afternoon studio was offered and divided by ages from four through twelve.

Enrollment was under capacity but all classes maintained enough students to constitute a class.

Saturday afternoon movies started with the opening of the new Gartner Auditorium.

The Saturday trips to the Museum by Orange School children continued and the fall semester greatly extended this program with the addition of Lakewood Schools and Parma Schools.

Respectfully submitted,


James A. Birch
Supervisor, Young People's Classes

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Adele Z. Silver, Editor, Education Publications
SUBJECT: Annual Report, 1971

A brief article accompanying a photograph of an object in the Museum collections appeared in the Sunday magazine of the Plain Dealer each month during 1971 until November. At that time the Caravaggio show, and then the Year in Review show, preempted the Magazine's space for Museum news. The monthly essay-with-photograph will resume in 1972.

After the February 1971 publication of two brochures, "An Introduction to the Art of China" (which won an award for in-house printing) and "An Introduction to the Art of Indian Asia," a long dry spell set in. Work proceeded on three brochures, but none was in print by the end of the year. These brochures are: "Introduction to American Art," "Arms and Armor," and "African and Oceanic Art." The first and second are already on the printer's schedule for 1972. The third will, I hope, reach him by summer of 1972. It looks as if we can figure on three brochures a year, judging by the experiences of these first two years.

Also in February of 1971 there appeared a "Guide to the Galleries." Though the "Guide" is a Museum rather than an Education Department

publication, many members of the Department as well as most of the curators were helpful to me in the effort to prepare a guide to the Museum's collections that would be at once comprehensive, accurate, readable, and attractive to the public. Janet Mack designed the cover, and Merald Wrolstad did the layout, and apparently all of us succeeded, despite tight deadlines, in producing a book that has proved a popular success.

Several articles for newspapers and magazines were either printed or prepared during 1971. One long piece, with photographs, appeared in The Plain Dealer coincident with the opening of the Education Wing in February 1971. Two shorter pieces on the Department's education activities--one for MUSEUM, one for CURATOR--were prepared during the year. (Also, a long article on the architecture of the new wing for MUSEUM, requested by the Director and the Curator, was prepared.)

The single most widely used publication of 1971 was the bilious green book titled "Educational Activities of The Cleveland Museum of Art," written by the Curator and me. With a more cheerful cover and occasional updating, it should be a useful publication during the next few years.

Respectfully submitted,

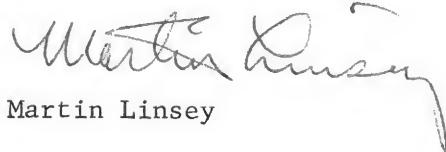

Adele Z. Silver
Editor, Education Publications

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Curator of Education
FROM: Martin Linsey, Audio-Visual Production
SUBJECT: Annual Report 1971

The year of 1971 was devoted to the improvement of our techniques in the production and showing of slide-tape monographs. The operation of the auditorium projection booth has been greatly improved with the installation of benches and cabinets designed by this section. Mobile equipment has been designed and constructed so that rear projection may be used in the galleries to add supplementary material, if needed, to a gallery talk. Another cart has been made so that a slide-tape program may be shown in any classroom or other areas in the Museum. Another activity, the making of 16 mm. sound movies, was researched and found feasible.

Respectfully submitted,


Martin Linsey

TO: Dr. James R. Johnson

April 24, 1972

FROM: Department of Contemporary Art

SUBJECT: Report of Adult Motion Picture Program, 1971

E.O.H.

The film program reopened (after a lapse of one year due to the building operations) during the summer of 1971 with a series of comedies starring such great comedians as Charley Chaplin, Buster Keaton, Harry Langdon, W. C. Fields, The Marx Brothers, and Jacques Tati.

In the fall a series devoted to the romantic tradition in the French film included such masterpieces as Jean Vigo's L'Atalante, Jacques Becker's Casque d'Or, Le Jour se Leve and Quai des Brumes by Marcel Carné and Jacques Prevert, and Jean Cocteau's Orphée.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

To: Curator of Education, Dr. James R. Johnson

FROM: The two special teachers assigned to the Museum by the Cleveland Board of Education to work with Elementary, Junior and Senior High pupils in the Cleveland Public School System.

Compiled by Roland K. Ruhrkraut

SUBJECT: Annual report for 1971

Contents of Report:

Personnel and assigned areas of work

Statistics

Comments

Personnel

Mr. Alexander Saulsberry is now completing his second year of service at the Museum. His primary responsibility is for those boys and girls in elementary grades but he also shares the junior high assignment with Mr. Ruhrkraut. Mr. Saulsberry also serves as a member of the Scholastic Art Awards Committee for Cuyahoga County. Mr. Saulsberry also helps out with Senior High classes when oversized, or double groups come in for visits. During a two month period, from mid-January to mid-March, Mr. Saulsberry is the only Cleveland teacher on duty at the Museum due to the Scholastic Award Program which takes Mr. Ruhrkraut away from the Museum.

Mr. Roland K. Ruhrkraut is completing his fifth year of Museum activity and handles the major part of the senior high class work as well as one half of the junior high visits. Both Mr. Ruhrkraut and Mr. Saulsberry present lessons at schools in the Cleveland System, making use of Museum materials and resources. For two

months each academic year, Mr. Ruhrkraut is involved, as chairman, of the Cuyahoga County Scholastic Art Awards Program. He also helps Mr. Saulsberry with elementary classes which come into the Museum.

STATISTICS

For Children

Elementary	Groups	Numbers
In Museum	238	8,412
Out of Museum	26	955

Junior High

In Museum	48	1,646
Out of Museum	11	1,120

Senior High

In Museum	27	739
Out of Museum	29	840

Totals for Children

In Museum	313	10,797
Out of Museum	66	2,955
Combined Total	379	13,752

Adult Statistics

In Museum	4	150
Out of Museum	1	35
Combined Total	5	185

<u>Grand Total</u>	384	13,937
--------------------	-----	--------

NOTE:

The above statistics do not include any figures from the Scholastic Art Awards because this is not a Museum function. Those statistics follow in the next section.

Scholastic Awards Statistics

Students Scheduled in Class Groups	2,135
Students visiting as individuals	<u>1,000</u> (estimate)
Student Total	3,135
Adult Total	<u>1,500</u> (estimate)
Grand Total	4,635 (over 7 day per.)

Additional Statistics for Cleveland Pupils Served by Regular Museum Staff

In Museum	Groups	Number
Mrs. Ursula Korneitchouk	8	200
Mr. Martin Linsey	2	65
Mr. James Birch	4	120
Saturday Classes	—	<u>45</u>
Totals	14	430

Comments

There has been a substantial increase in the number of Cleveland Public School students who have been served by the Museum this year. A major portion of this increase is due to the availability of bus transportation which is being provided by the Cleveland Board of Education. The busses first transport classes to the Supplementary Education Center and then they are used to bring a second load of students to the Art Museum. In this way they can only be utilized for one group of about 70 students per day since they must return to the Supplementary Center in the P.M. for students dropped there in the morning. There was less activity outside the Museum due to the increase of classes coming in for tours. Both Cleveland Teachers participated in the Museum In Service Program as well as accepting other assignments during conventions and conferences.

Respectfully Submitted,

 Roland K. Ruhrkraut
 Cleveland Public Schools

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

COMPARATIVE STATISTICAL REPORT
1970 and 1971

I. WORK WITH ADULTS

		1970		1971	
		GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
<u>In Museum</u>					
1. University Courses		109	1,635	659	21,710
2. Courses for Members		65	2,376	141	5,003
3. Gallery Talks		102	4,180	98	5,133
4. Auditorium Lectures		--	--	16	3,001
5. Motion Picture Programs		--	--	33	11,975
6. Other Talks or Programs		490	12,836	717	22,078
<u>Outside Museum</u>					
1. Courses		149	2,260	52	4,508
2. Other Talks or Programs		26	1,580	22	2,855
<u>Totals</u>					
1. Total Adults in Museum		766	21,027	1,664	68,900
2. Total Adults outside Museum		175	3,840	74	7,363
3. Total Adult Attendance		941	24,867	1,738	76,263

II. WORK WITH CHILDREN

		1970		1971	
		GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
<u>School Talks in Museum</u>					
1. Suburban, Private, Parochial		776	20,282	1,281	33,093
2. S. P. P. Self-Guided Prepared		369	13,449	348	12,057
3. S. P. P. Self-Guided		208	5,063	207	4,884
4. Cleveland Public Schools		122	4,022	323	10,897
5. Cl. Pub. Schl. Self-Guided Prep.		3	75	30	947
6. Cl. Pub. Schl. Self-Guided		--	--	69	1,650
<u>School Talks outside Museum</u>					
1. Suburban, Private, Parochial		12	2,690	--	--
2. Cleveland Public Schools		110	3,774	68	3,115
<u>Saturday Events</u>					
1. Young People's Classes		74	1,009	521	6,984
2. Auditorium Programs		--	--	10	1,840
<u>Summer Classes</u>					
		79	1,127	391	4,649
<u>Totals</u>					
1. Total Children in Museum		1,631	45,027	3,180	77,001
2. Total Children outside Museum		122	6,464	68	3,115
3. Total Child Attendance		1,753	51,491	3,248	80,116
<u>III. GRAND TOTAL ATTENDANCE</u>					
		<u>2,694</u>	<u>76,358</u>	<u>4,986</u>	<u>156,379</u>

Audio-visual attendance: 243 groups; 7,023 total.